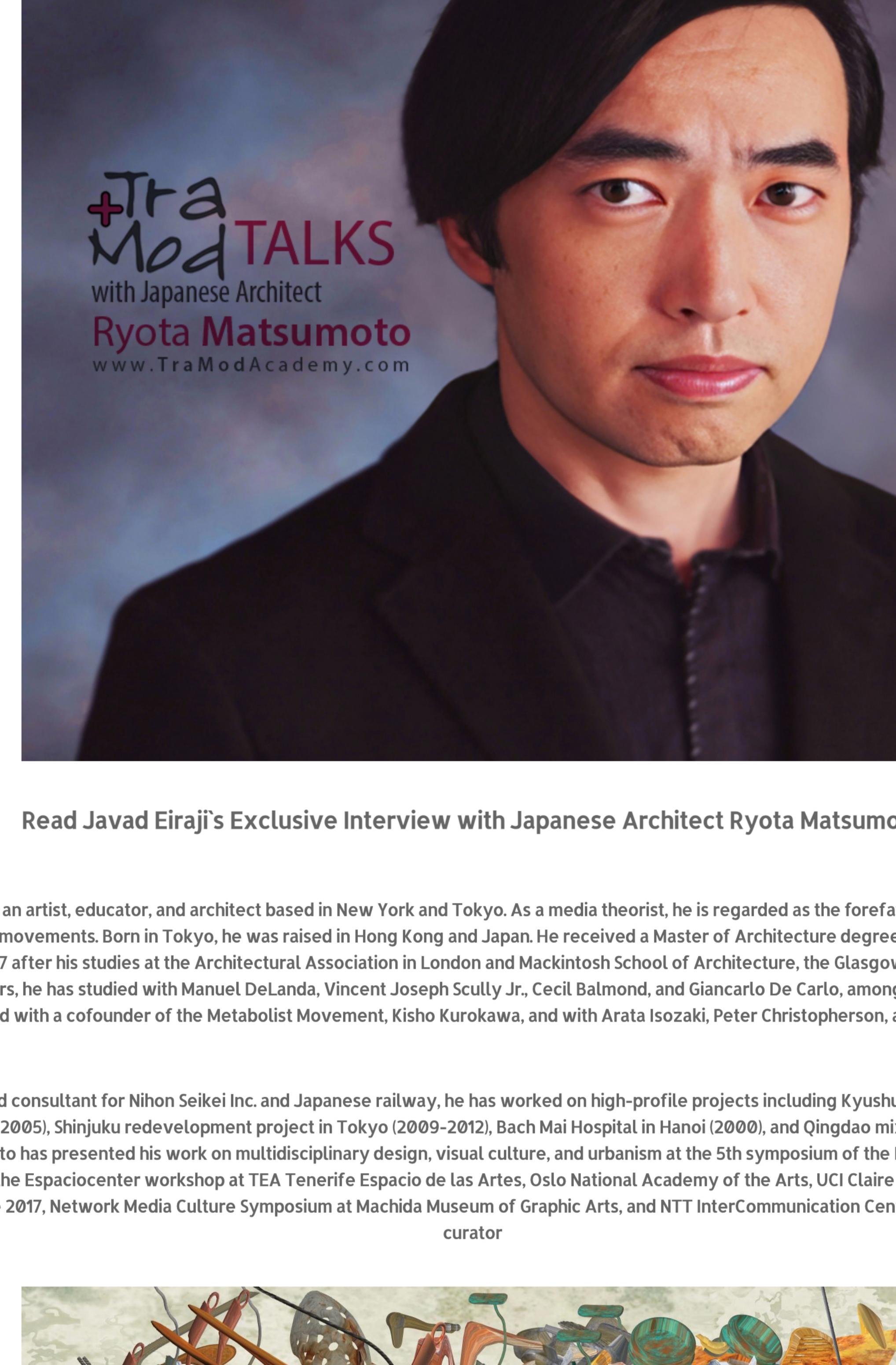


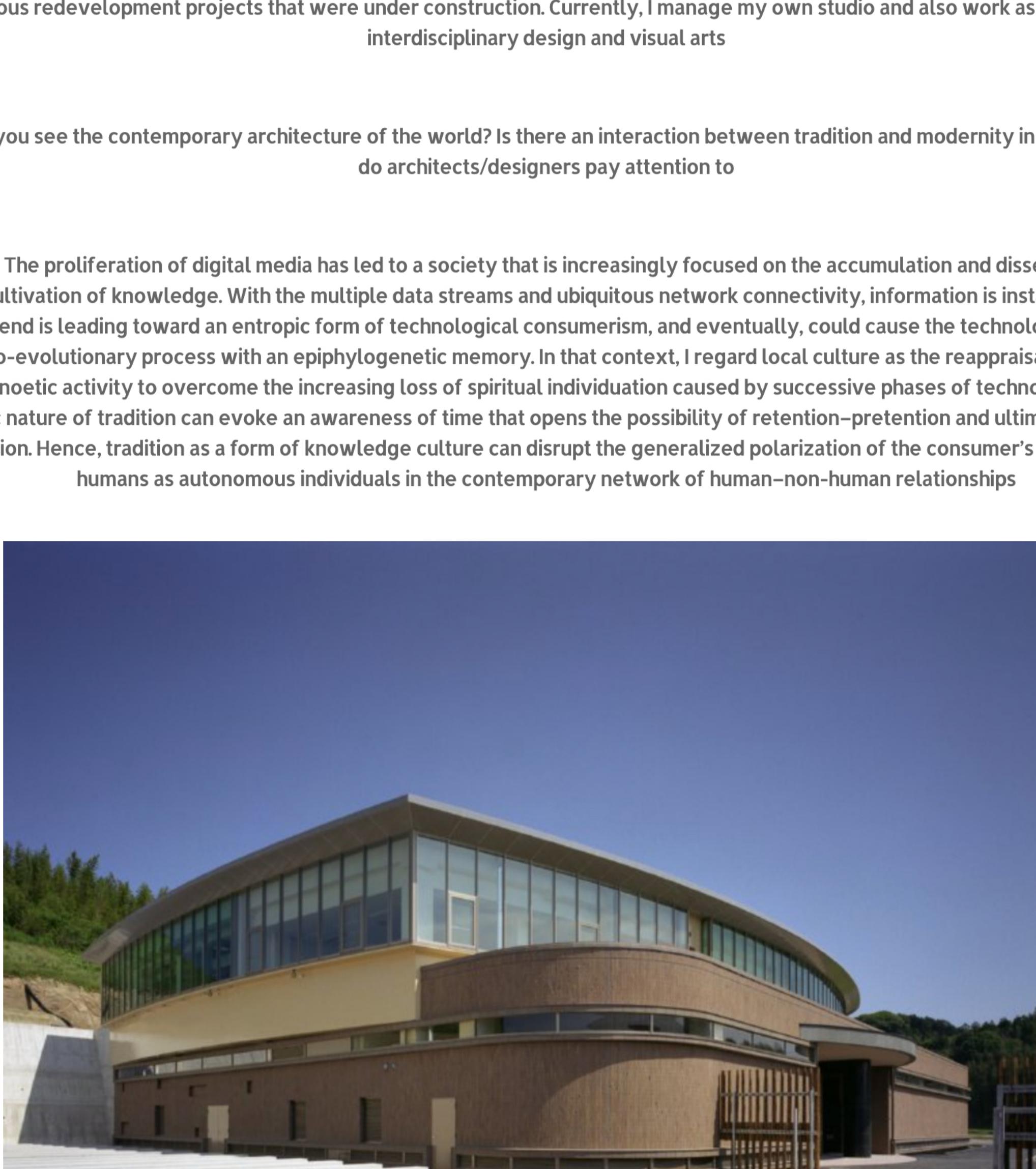
A close-up, low-angle shot focusing on a person's dark hair and forehead. The lighting is dramatic, with strong highlights on the hair and shadows on the forehead, creating a moody and intimate atmosphere. The background is dark and indistinct.



A detailed close-up of the mechanical heart's internal mechanism. It features several large, gold-colored, ribbed components that resemble biological valves or瓣膜. These are interconnected by a network of thin, flexible tubes and wires. The overall color palette is dominated by metallic gold, copper, and red, giving it a complex and industrial appearance.

A close-up, low-angle shot of a mechanical or robotic arm. The arm is composed of various metal components, including pipes, hoses, and a central frame. A yellow, tool-like end effector is attached to the end of the arm. The background is a light, textured surface, possibly concrete or stone.

Javad Eiraji: Would you please share a short biography of yourself and your firm with us

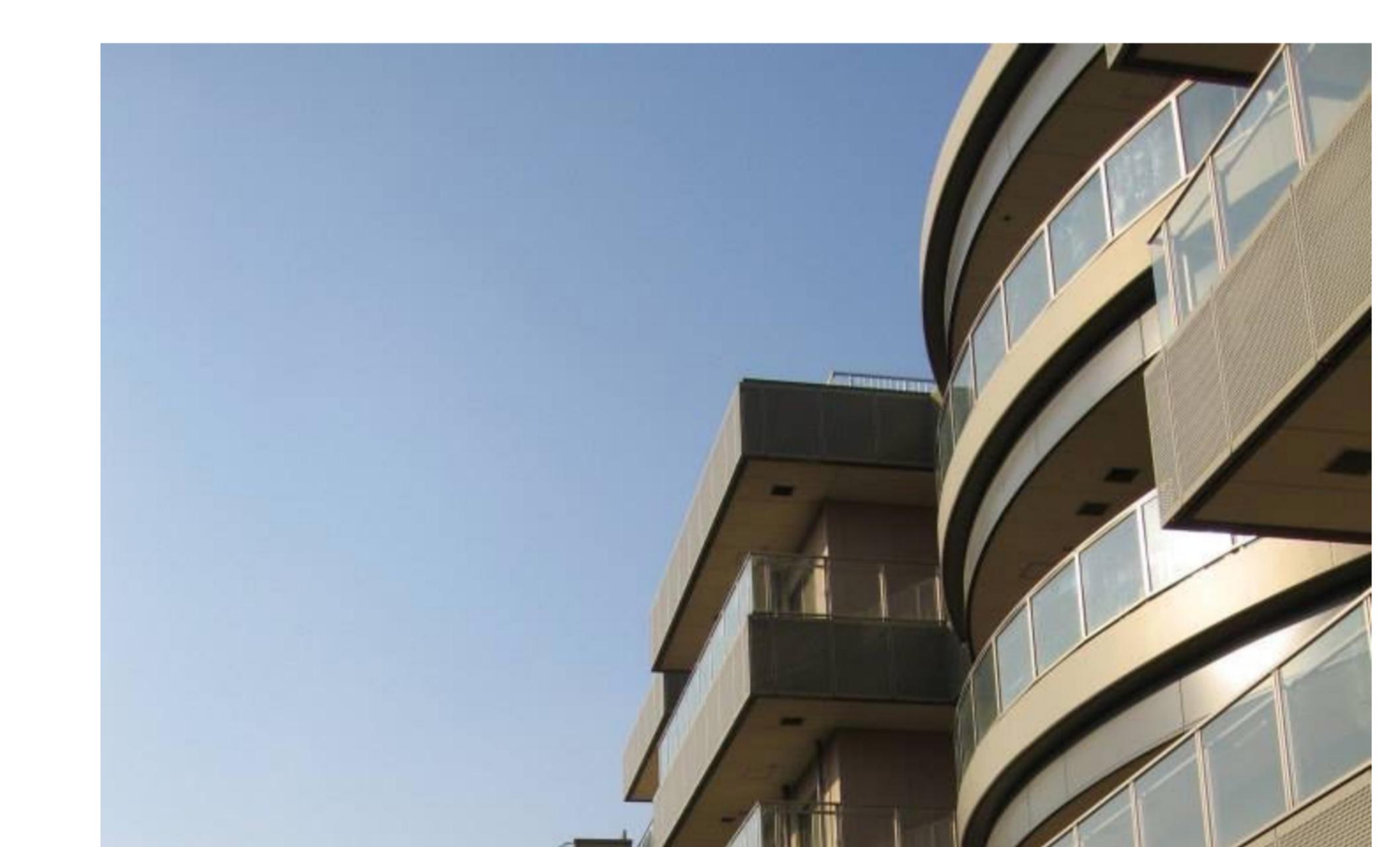


Ryota Matsumoto: In the realm of design thinking, the past is not simply the chronological sequence of historical events. Instead, I regard the past as the intermediary agency consisting of the accumulated knowledge, experience, and cultural heritage that is transmitted across generations through the adaptat

relations. The advent of digital technologies has fundamentally transformed the way that the past, as a form of collective memory, is transmitted and received and we need to develop new ways of engaging with the past in the digital age. Overall, I perceive the notion of the past as a complex and dynamic phenomenon that is deeply interwoven with the epigenetic memory of technology and the broader socio-cultural contexts in which it is embedded

Javad Eiraji: Have you any project (built or unbuilt) which interaction between tradition and modernity can be seen in it

Ryota Matsumoto: The Ito Sustainable Water Treatment Plant located in the Kyushu prefecture in the west region of Japan certainly encapsulates both realms mentioned in response to previous questions considering the intertextual relationship between collective memory and technology. Despite being a short-term project confined within the preconfigured context of the built site, the project reflects the scale, degree of density, and interactivity of urban space as



A close-up photograph of a modern architectural feature, likely a bridge or walkway, showing a curved glass railing supported by a dark steel frame. The background shows a brick wall and a window with horizontal blinds.

A photograph showing a modern building facade with large windows and a balcony, set against a backdrop of trees and a bridge structure.



should consider how the spatio-temporal attributes of place-making and design have evolved over time. This encompasses the study of how tradition is inextricably related to the local cultures in the sociocultural context and how modern architecture embraces the empirical process of the technical maieutics. Finally, architecture is ultimately prescribed to create a spatial experience in a symbiotic relationship with humans, and the study of tradition and modernity in architectural education should consider how different modalities of spatial semiotics have been incorporated and experienced by heterogeneous local cultures. This includes the study of how traditional architecture is formulated to meet the ethnographic convention-ambience of specific communities and how

creative synergy between tradition and modernity, thereby fostering a holistic and inclusive approach toward architecture that is both sustainable and contextually respectful of cultural heritage